

FIFTH EDITION

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO

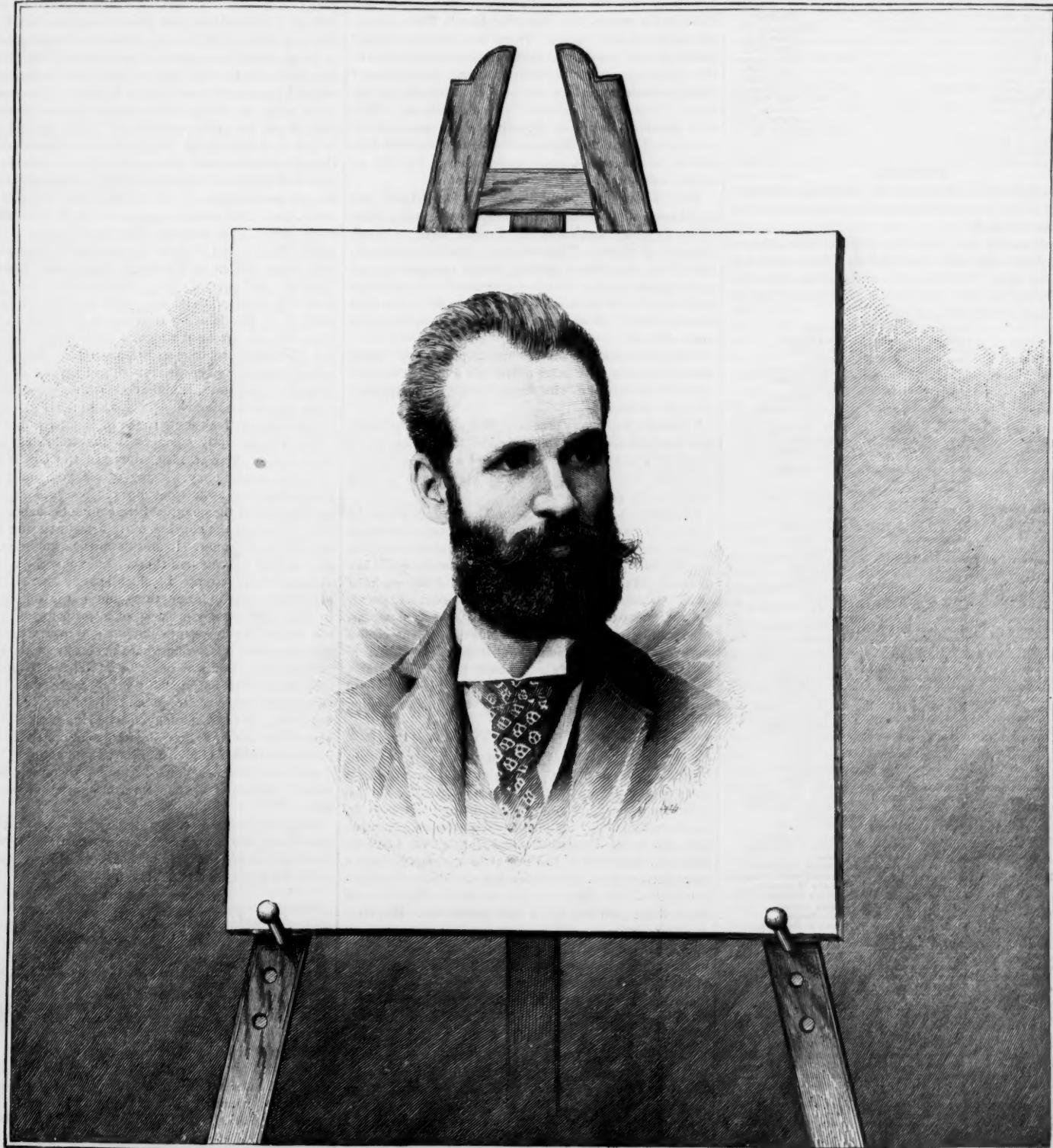
MUSIC AND THE

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ANTHONY STANKOWITCH.

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AGAIN SCHUMANN.

IT is curious to note in some of Schumann's criticisms the names of people who, while they enjoyed the evanescent glory of a day, yet find their only fame to future generations embalmed in some ten line criticism of the great composer-critic. Take, for example, the following, published in his volume of early correspondence, which was reviewed in last week's MUSICAL COURIER. Under date Leipsic, July 13, 1838, Schumann writes to Clara Wieck: "I have come across a great celebrity this week. You will have seen his name in the paper—Hirschback. He puts me in mind of 'Faust' and the black arts. The day before yesterday we played some quartets of his. They were wanting in form, but the inspiration and high ambition they contained are more tremendous than anything I have ever met with. He goes rather upon the same lines as I do, and has various moods, but he is much more passionate and tragical than I am. His form is quite new, as is his treatment of the quartet. One or two things took a great hold on me. One overlooks such small faults where there is so much overwhelming richness of imagination. He has also an overture to 'Hamlet' and ideas for an oratorio on 'Paradise Lost.' The quartets are scenes from 'Faust.' There is a picture for you! Added to that the deepest romantic sentiment, joined to the greatest simplicity and touching truthfulness." The translator appends a foot note to this letter, as follows: "Alas for 'celebrity!'" And so say we. Who ever hears of this poor Hirschback, so potential in promises of genius? Schumann did not always hit it so well as he did with Chopin and Brahms. He, like all critics, was subject to errors of judgment.

This, about the young musicians of Prague, one could read, substituting the names of many other cities: "The young musicians of Prague were a great amusement to me. They are very good natured creatures, but are always talking about themselves and praising one another's idylls and compositions, although each one thinks in his own heart that he is the best among them." Prague musicians were only very human, after all.

Schumann complains of Vienna as possessing "more means, perhaps, than other towns, but a head is wanted, such as Mendelssohn, who would be able to amalgamate and govern them."

Schumann was a very practical man, after all; his mind was synthetical rather than analytical, for he took in the whole of a subject at one sweep and was often careless of detail, although he improved very much in that respect as he grew older.

He always had an affection for Thalberg, of whom he writes: "I like Thalberg very much; there is something modest and simple (in a good sense) about him, and he is a splendid player, who will bear comparison with any of you." We are all of us apt to decry Thalberg nowadays because his trashy, operatic fantasies, written for his own concerts, are taken as his standard works, whereas his piano concerto and most excellent études were highly praised by Schumann, likewise his "L'Art du Chant sur le Piano," which could be very profitably studied by many of our present virtuosi, as they would find therein the thing they so sadly lack—a fine singing touch.

It is curious to note Schumann's opinion of Ole Bull. He says: "Ole Bull has given another very brilliant concert. You have not heard him yet, I fancy. He is quite among the first, and yet is a student still. Do you understand that? I cannot say I do, and yet it is so. He is equal to Paganini in his extraordinary execution and purity of intonation, and far above Lipinski. Mayseder is a child by the side of him, although he is a more perfect man. Mayseder has understood and accomplished his object in life, while Ole Bull has not reached the goal yet, and I fear never will. His style of composition is still very rough, but there are momentary flashes. It is not to be described. But I know some of his chords would go to your heart."

The famous Schubert symphony in C major, in the discovery of which Schumann was chiefly instrumental, was played December 11, 1839, and Schumann wrote to Clara the now famous letter: "Clara, to-day I was in perfect bliss. A symphony of Franz Schubert's was played at rehearsal. If you had only been there! It is not to be described. All the instruments are like human voices, and it is all so intellectual; and then the instrumentation, in spite of Beethoven! and the length of it—such a heavenly length, like a four volume novel! Why, it is longer than the ninth symphony. I was quite happy, and only wished you were my wife that I could write such symphonies."

Liszt, of course, flits through Schumann's life just as

he did through the lives of many other celebrated men, for the Hungarian virtuoso, no matter what musical trash he has written, was a great artist and a discerning and appreciative friend, to which fact the Wagner letters will bear ample testimony. Schumann writes, March 18, 1840: "I am with Liszt nearly all day. He said to me yesterday: 'I feel as if I had known you for twenty years.' And I feel just the same. We have begun to be very rude to one another, and I have often reason to be so, as he is really too capricious and has been frightfully spoilt in Vienna. How extraordinary his playing is, so bold and daring, and then, again, so tender and delicate! I have never heard anything like it. But, Clara, the world he lives in does not suit me. I would not give up art as you understand it, and as I feel it sometimes when I am at the piano composing; I would not exchange such sweet comfort for all his grandeur—and there is a good deal of tinsel about his playing, too. But let me be silent about it to-day." This shows how thoroughly Schumann penetrated to the very core of Liszt's unique personality.

Later he writes: "I wish you had been with Liszt early this morning. He is really too extraordinary. He played some of the 'Novelettes,' part of the 'Phantasie' and of the sonata, and I was really quite moved. A good deal of it differed from my own conception, but it was always genial and full of such delicacy and strong feeling as he probably does not enjoy every day. Only Becker was there and he had tears in his eyes. I especially enjoyed the second novelette in D major. You cannot think what an effect it makes, and Liszt is going to play it at his third concert. \* \* \* Would you believe it, at his concert he played on an instrument of Härtel's which he had never seen before. I must say I admire that sort of thing immensely—such confidence in his ten good fingers. \* \* \* But I can tell you this much, that Liszt seems to me to be more tremendous every day! This morning he played again at Raimund Härtel's, and made all of us tremble; we rejoiced over some études of Chopin, a piece from Rossini's 'Soirées,' and several other things besides. As a compliment to him and to let the public see what sort of an artist he is, Mendelssohn is going to carry out a pretty idea. He has arranged a regular orchestral concert at the 'Gewandhaus' to-morrow evening in his honor; only a limited number are invited, and several of Mendelssohn's overtures, Schubert's symphony and Bach's triple concerto (Mendelssohn, Liszt and Hiller) are to be performed! Isn't it charming of Mendelssohn?"

The volume aptly closes with the following letter, dated Leipsic, May 31, 1840, addressed to Clara Wieck: "I cannot restrain my longing to see you, and I want you to drag me away from music. You will certainly be surprised at the quantity I have done in such a short time, all except the copying out. I ought to stop for a bit, and yet I cannot. In all this music I am quite forgetting how to write and think. You must have found that out by my letters. I feel so acutely that I ought never have gone in for anything but music all my life. In your last letter you speak of a 'proper spot' where you would like to see me—but do not overrate me. I want no better place than where I can have a piano and be near you. You will never be a 'Kapellmeister' as long as you live, but mentally we are quite equal to any 'Kapellmeisterpaar,' are we not? I am sure you understand me. I have actually reached op. 22. I should never have thought that when I was at op. 1. In eight years twenty-two compositions are about enough. Now I will write twice as much again and then die. Sometimes I feel as if I were finding out quite new ways in music."

But, alas, like Moses, who died in view of the Promised Land, poor Schumann was never destined to invade that new territory of art that has been thrown open to us by the magic genius of Richard Wagner!

A TIMELY SUGGESTION.

MR. FRANK BIGLEY writes to the "Sun" apropos of the present discussion as to the "going out to see a friend" between the acts at the theatre, thus:

Some people don't like to have others go out between the acts to get a drink. Give them some good music between the acts and less of the gutter band style.

This is a timely and well put suggestion. THE MUSICAL COURIER has harped on this question for a long time, advocating the introduction of good music in our theatres, particularly appropriate music, for we all know the incongruously ludicrous effect of "Johnnie, Get Your Gun" after the third act of "Hamlet." No doubt the vigorous crusade being waged against the gentlemen with the thirsty palates would be materially strengthened if the theatrical managers would give us some decent music, and above all more room to stretch

our weary limbs, for it is not to be doubted for a moment that the cramped position one has to assume while at the theatre and the distressing brass band that makes life a hideous dream have much to do with the custom so sharply denounced.

**A** NOTICE that one of the features of "Dr." Eberhard's so-called "Grand" Conservatory will be the conducting of the monthly student concerts by Mr. Anton Seidl naturally leads to the question, Does Mr. Seidl know what queer company he is getting into?

**T**HE "Gazetta Musicale" reprints with approval the leading passages of our correspondent's letter from Milan published in THE MUSICAL COURIER of October 17, and describes them as "most opportune and instructive observations" on the columnies lately published by Anglo-Americans on the Italian school of song.

The same distinction was conferred on that Milan letter by the New York "Times," which also reprinted the greater portion of its contents.

**D**UKES are great people still in some parts of the habitable globe—Coburg, for example. Lately the good citizens of Coburg had the pleasure of hearing the overture to "Euryanthe" twice in immediate succession. They likewise had the pleasure of seeing twice in immediate succession the tableau vivant of "Euryanthe at Emma's Tomb," which was given during the performance of the overture. For these blessings the duke is to be thanked. He did not enter his box till the overture was nearly ended, and, as he wished to hear it, of course it had to be repeated, along with the tableau vivant. Luckily, the "Euryanthe" overture will bear repetition. "Wir Wilden sind doch besser Menschen."

**T**HE Théâtre de la Monnaie, of Brussels, is taking a false step, we are sure. The management intends to produce "Parsifal" as a concert piece, without scenic accessories. Such performances have been already given in New York, with most unsatisfactory results. It is worse than absurd—it is an insult to Wagner and his genius to give in a concert hall scenes from the "Nibelungen," from "Tristan" or from "Parsifal." The full effect of these works can only be attained when the scenery and the scenic accessories are presented as Wagner conceived and designed them. Wagner did not seek to write arias to be sung in a drawing room; he sought, in the old Greek spirit, to produce music dramas, in which music, acting and scenery should combine to represent his ideal. These three factors cannot be separated in Wagner's later works, and least of all in "Parsifal." The results, as we have said, of such one-sided performances are and will be always unsatisfactory; the public leaves the hall and will not see to an end such maimed presentations of great works of art. It is therefore with regret that we see such a devoted Wagnerian as Seidl announcing his intention to give such a concert performance of "Parsifal." We hope he will be warned in time and abandon the project.

**T**HE "Herald" of Thursday last in its Paris telegram reports that Patti's appearance at the Paris Opera in "Romeo et Juliette" was a great success. We hope that further advices will confirm this, for first night performances, as reported in our contemporary, are by no means indications of the real state of affairs. There is no doubt a strong feeling against Patti in Paris. A man so critical as Adolphe Jullien, for example, writes: "We have seen her—or rather we have seen her make attempts—in two rôles of grand opera, 'Marguerite' in 'Faust' and 'Valentine' in 'The Huguenots.' She sang each of these rôles twice in 1874 in French with French singers, and, while rendering due justice to her intelligence, we must recognize that her voice, so warm and brilliant in Italian operas of *demi-caractère*, was evidently unable to struggle against an instrumentation much more elaborate and rich than that of the Italian scores. These attempts, from which she did not come victorious in all respects, took place, not in the Rue Le Peletier, but in the Salle Ventadour, where she had sung so long and so triumphantly and which was the best adapted for her vocal means. Even then and there her voice could scarcely penetrate the orchestra of Gounod or Meyerbeer. From 1874 to 1888, from the Salle Ventadour to the immense auditorium of Granier, what a difference!" The "Monde Artiste" is still fiercer, and publishes a letter from a supposed Spaniard, in which it asserted that "Patti sang at Madrid, in the last season, six operas, and had six fiascos, notably in 'Rigoletto' and 'Lucia.' In the 'Barber' she could only sing Ardit's waltz, 'Il Bacio.' The public of Madrid and of Barce-

lona would not tolerate for a moment what is offered to the public at the Grand Opera." The Belgian "Guide Musical" supplements all this with the article from the "Tribune," of this city, which warns Patti "if she wishes to avoid bitter disillusionments" to have nothing to do with the Paris Grand Opera. "The whole press is against her, and the South American colony alone will applaud her. Paris, decadent as she is, is not yet a Chicago or a Buenos Ayres. It is more than absurd for Patti to fancy that she can astonish the Parisians by creating 'Juliette.'" Aurelian Scholl, who is nothing if not malicious, suggests that Capoul should sing "Juliette" and Patti take the rôle of "Jocelyn," in Godard's opera, as her voice, he says, "must have some wrinkles." And so on, and so on. These gibes at a great artist, whose prime is past, are not indications of good taste or good feeling. We prefer the German and English constancy which tolerates and applauds old favorites when they are the mere ghost of their former selves. Still the artist is also to blame; he ought to know when he lags superfluous on the stage and not wait till he has to make an *exitus ignobilis*. It is with regret we see that the puffery of Patti, heralding a new farewell tour, is commencing as rabidly as ever. Even a journal like "Harper's Bazaar" is engaged in "working up the boom" and devotes two full pages to pictures of her castle, her billiard room, her boudoir and her husband. We join with the critic of the "Tribune" in regretting that Patti has never "consecrated her prodigious faculties to the glory of art, that her passage through the firmament of music is that of a falling star, and that she will leave merely the memory of a melodious acrobat who never created one single rôle."

### Anton Seidl's Second Concert.

**I**t is neither a very grateful nor a very pleasant task to review a concert like the second one of the series of Anton Seidl's concerts, which was given at Steinway Hall last Saturday night, and which, although still well attended, showed a considerable falling off in patronage, as well as in enthusiasm, on the part of the frequenters when compared to the Seidl concerts of the previous two seasons. The reasons for the diminution in public favor on this occasion go hand in hand with the retrogression found in Mr. Seidl's program, in the performance of the same and in the engagement of the soloists. The charm of the novelty of seeing Seidl conduct a concert has moreover somewhat worn off, and the public now begin to realize that "not all is gold that glitters," or rather, in this case, that not all that's noise is music, and not all that is bizarre is beautiful. These last two truisms apply with more than usual force to the first selection on Mr. Seidl's program of last Saturday, namely, a "Wallenstein Trilogy," by Vincent d'Indy. Anything more inane in point of invention, anything more horribly discordant, ugly, blatant, meaningless and bombastic than this emanation from the pen of a young French nobleman can hardly be found anywhere in musical literature, and yet Mr. Seidl selects such stuff for performance and actually expects the public to swallow the dose and look pleasant. They did not swallow it, however, and they neither looked nor acted pleasant. A few more selections like this parody on Wagner's noble harmonies and sublime orchestration will kill Mr. Seidl's chances as a concert conductor in this city and the sooner his friends can make him perceive this fact the better for him.

The work, moreover, was rather shabbily played by the orchestra, who showed a deplorable lack of ensemble, poor intonation in the woodwind, roughness in the strings and in the forte passages, an overloudness of the brass, which, though characteristic of Seidl, who always manifests great fondness for fortissimo brass effects, was anything but pleasant. The same condition prevailed also in the performance of Peter Cornelius' interesting and piquant overture in D major to his comic opera "The Barber of Bagdad," a work for which both Liszt and Bülow always professed great admiration, a feeling which, after only one and the first hearing in this city, and under rather unfavorable circumstances, we are yet bound to share.

The other and third novelty on the program was a serenade for string orchestra in F major by Victor Herbert, a resident cellist and member of the orchestra, who conducted his work in person. He was deservedly the most applauded artist of the evening, for his work shows, if not great or striking thoughts and originality, a charming gracefulness of invention and a thorough mastery of form and the technic of composition. Especially pleasing is the "Polonaise" movement in D major and its beautiful middle subject built on a pedal point on the note G, and the pretty, finished canzonetta in B flat, while the "Love Scene" in A is rather disappointing, it being stiff and artificial.

Of the soloists Mr. Joseph Beck, baritone, from the Metropolitan Opera House, sang "Wolfram's" short aria "Blick ich umher in diesem edlen Kreise," from Wagner's "Tannhäuser," and two Schumann songs, with a sonorous, well-trained voice, but his style is lacking in feeling and expression and he created hardly any impression on his listeners. The latter cannot be said of Miss Hedwig Reil, the alleged

contralto, also from the Metropolitan Opera House, who created a decided unfavorable impression with the "Che Faro" aria from Gluck's "Orpheus" (sung with piano accompaniment, while the orchestra were looking on), and a song entitled "Heartache," by Carl Goldmark, which is a very appropriately named composition. How a person like Miss Reil could have been engaged as principal contralto for the Metropolitan Opera House while she has no contralto voice at all, and, moreover, no method, no style, bad pronunciation, phrasing and delivery, is a riddle which only Mr. Stanton may be able to solve. How she could be inflicted on the public as a soloist at this concert is a mystery which probably only Mr. Seidl can unravel. The truth, however, is that she was very bad and unsatisfactory, and that the public did not hesitate to let her feel that fact.

We sincerely hope that Mr. Seidl's third and next concert will be an improvement on the second one.

### Classical Afternoon Concert.

**M**R. FRANK VAN DER STUCKEN last Wednesday afternoon successfully concluded his series of four classical matinées at Chickering Hall, when before a large and enthusiastic audience the following entirely modern and highly interesting program was performed:

Overture, "Tannhäuser".....	Wagner
Theme and variations, for violoncello.....	Tschalkowsky
Mr. Victor Herbert.	
Songs: "Lithuanian Song".....	Chopin
"Hope".....	Grieg
Mrs. Marie Gramm.	
Overture, "King Lear".....	Berlioz
Piano concerto in G minor.....	Saint-Saëns
Mrs. Julie Rivé-King.	
Songs: "As the Hour Drew Nigh".....	Franz
"Hunting Song".....	
Mrs. Marie Gramm.	
Hungarian Dance.....	Brahms
Slavonic Dance.....	Dvorák

Mr. Herbert played Tschalkowsky's original theme and the not over ingenious but rather difficult variations on the same with fine tone, sufficient technic and musicianly conception, taking them, however, and we think rather wisely so, a trifle slower, or at least with more careful tempo than the composer indicates, thus enabling himself to clearly bring out on his unwieldy solo instrument all the details and difficulties of the composition. The orchestration to these variations, however, was not the original one, the score not being obtainable here, and was supplied in its first half by Mr. John Rietzel and in the second portion of the work by Mr. Herbert, of whom the former orchestrated rather too heavily and the latter not quite as well as, we presume, Mr. Tschalkowsky did in the original. The soloist, however, was warmly applauded and most deservedly so.

Mrs. Marie Gramm sang the above mentioned four songs in her well-known artistic manner. Her rich mezzo soprano voice, however, seems to have suffered somewhat through recent illness.

Mrs. Julie Rivé-King really scored the greatest success of the afternoon with a most brilliant and clean cut performance of Saint-Saëns' effective G minor piano concerto, of which she played the pretty and graceful middle movement in most unexceptionable style. The first movement, however, lacked somewhat in that Bachian breadth which pervades the composition, and the last movement, though cleanly played, was taken at such tremendous speed that it virtually resulted in a race between the piano and the orchestra, in which the former throughout the entire movement held as light but most undesirable lead, and in which only by means of most desperate driving Mr. Van der Stucken finally arrived at making the closing a "dead heat" between piano and orchestra.

The latter body did very well in the "Tannhäuser" and that most excruciatingly magniloquent, but just as empty, "King Lear" overture by Berlioz, and in the two final *ad captandum* numbers, after which Mr. Van der Stucken was heartily applauded. He conducted throughout with great care, earnestness and sincerity.

—The first concert of the Metropolitan Musical Society will be given at the Metropolitan Opera House on January 10. There will be a distinguished array of solo singers, among the number being Annie Louise Cary, Mrs. S. B. Anderson, Mrs. Alma Del Martin, Miss Bissell, Miss Dutton, Miss Lizzie Webb Cary, Charles Herbert Clark and Mrs. Clark, I. William Macy and Mrs. Macy, E. T. Bushnell and Mr. and Mrs. Markwald. The "Song of Thanksgiving," by F. H. Cowen, which was written for the recent centennial at Melbourne, will be sung for the first time in this country, and the program will include selections from Beethoven, Mendelssohn, Wagner and other great composers. There will be a grand orchestra of eighty members of the Philharmonic Society.

—On Friday afternoon and Saturday evening the second public rehearsal and concert of the Philharmonic Society will occur in the Metropolitan Opera House. The solo performers will be Mrs. Fursch-Madi and Mr. Richard Arnold. Mrs. Fursch-Madi will sing a scene from Remy's opera, "Siegurd," and the other pieces in the list are Schumann's "Overture, Scherzo and Finale," Spohr's eighth concerto for violin, excerpts from Massenet's "Herodiade" and Rubinstein's "Ocean" symphony in its original shape.

## PERSONALS.

**ANTHONY STANKOWITCH.**—The subject on our easel this week is Anthony Stankowitch, of Philadelphia, a young and talented pianist of Hungarian parentage, although an American born. Evincing a decided ability for music, the parents of Mr. Stankowitch, after some rudimentary instruction in his native city, sent him to Leipsic, where he enjoyed the instruction of Dr. Louis Maas, although having the benefit of many of the other teachers of the celebrated conservatory in that city. Going to Vienna he became a pupil of the well-known Dachs, of the Vienna Conservatory, and pursued his harmony lessons under the composer-organist, Anton Bruckner, whose advanced ideas, as expressed in his symphonies, are such a bone of contention for the critics. Mr. Stankowitch made such progress in his studies that he gave a concert in Vienna, and his performance was warmly praised by the press of that city. He returned to Philadelphia, and while playing every season in concert (a recent performance of the Chopin E minor concerto being highly successful), he nevertheless prefers the quiet life of teaching, and has a large class of pupils, who reflect the excellent training of their master. The characteristics of his playing are an absolute purity and clearness of style, finished technic, great repose and a certain thoughtfulness of interpretation that is very calming and satisfactory in these days of piano pummeling. There is a possibility of Mr. Stankowitch being heard in the metropolis before long.

**A RUSSIAN COMPOSER.**—“Cesar Cui” is a critical sketch by the Countess of Mercy-Argenteau on the life and works of the Russian composer. The lady is a warm admirer of the new Russian school; her sympathies are for Borodine, the Balakerews, Cui, Liadow, Rimsky-Korsakow and Moussorgsky, her contempt for Rubinstein, Tschaikowsky, Napravnik and Boris-Schell. She despises anything that comes from Italy. She exalts to the skies the quartets of Beethoven, while Mendelssohn inspires a kind of compassion.

**ERKEL.**—The jubilee of the Hungarian composer, Francis Erkel, who is claimed to be the founder of the national Hungarian opera, will be celebrated in practical fashion by the publication of a complete edition of all his works.

**PAULINE LUCCA.**—Reports from Vienna state that Pauline Lucca has made very favorable terms for her American tour. She has received a guarantee of 150,000 guineas (\$75,000) for forty performances, one-half the sum (\$37,500) paid in advance. This tour will close her artistic career. Lucca is to appear here under the management of Gustav Amberg; but, looking at the stipulation for an advance of one-half the guarantee, we are in doubt as to her promised visit to this land of dollars.

**NEWS FROM ABROAD.**—The “World” last Sunday had the following items by cable from London: Billee Barlow sang her new song, “True Friends Across the Sea,” into the phonograph this week and sent cards to the young men who used to worship her at the Casino, instructing them to go to Mr. Edison’s house at Orange to listen to it. Mrs. Belle Cole has taken a house at South Kensington, and says that she proposes to make her permanent home in England. Misses Ella Russell and Nordica have come to the same conclusion. They all say that they can make more money here than in New York. Josephine Simon’s sudden success as a concert singer has an infant prodigy flavor about it. Miss Simon tells the interviewer that she was born at Brooklyn in 1873, and the managers advertise her as the fifteen year old prima donna from “San Francisco.” She is a girl with a very short waist, fresh, youthful face and wonderful mezzo soprano voice. She made the vast Albert Hall ring with Scotch melodies last night, and the audience loaded her with gifts of flowers. Among them was a big bunch of mignonette and lilies, picked the day before on the Riviera.

**“ORPHEUS” AT MILAN.**—Sonzogno, it is said, will take to Milan from Rome the whole company which has been giving “Orfeo” in the latter city and produce Gluck’s opera in the former.

**ANOTHER OPERA.**—Prince Polignac is writing an opera entitled “Yarathis” for the Théâtre Libre at Paris.

**GERNSHEIM.**—Frederic Gernsheim, the talented composer now living at Rotterdam, recently brought out at Cologne, for the first time, his new third symphony in C minor, which he conducted in person and scored a most pronounced success with it. Why cannot we hear one of Gernsheim’s symphonies in New York?

**PATTI.**—Adelina Patti has been nominated an officer of the Paris “Académie des Beaux Arts.”

**KREUTZER.**—According to the Continental papers, the son of the composer and conductor, Conradin Kreutzer (not Rodolphe Kreutzer, to whom Beethoven dedicated the popular “Kreutzer” sonata), has met with a shocking death at Crefeld, in Germany. He was a painter, but his many excellent pictures found no purchasers and he was ultimately reduced to starvation. So a few weeks ago, it is assumed in a fit of madness, he killed his three children and then blew his own brains out.

**MARIE ROZE.**—Marie Roze-Mapleson did not, as was previously reported, leave England for Australia, but she went

last week to Brussels, and thence she will go to the Hague and Amsterdam and Rotterdam, and at Christmas for a tour until March. And there is a talk, but as yet only a talk, about Marie Roze creating the chief part in Mr. Delibes’ new opera in Paris during the exposition.

**MUSICAL DOCTORS.**—It has been decided by the Senate of Cambridge University (England) to confer the honorary degree of Doctor of Music upon Mr. A. C. Mackenzie, principal of the Royal Academy of Music, and Prof. C. Villiers Stanford, M. A.

**VON BÜLOW OR ROSSINI.**—Here is the newest Von Bülowism, though I fancy I have heard something like it before. The doctor was asked by a pompous composer to hear him play over his latest new opera. Von Bülow agreed. The composer played three or four numbers, and asked how the conductor liked it. “I have always liked it,” quietly replied the doctor.—London “Figaro.”

**ALBANI IN LIVERPOOL.**—Finding that private business in the United States would prevent Nordica from arriving in time to fulfill her engagement at the Liverpool Philharmonic Society, November 6, for the performance of Gluck’s “Iphigenia in Tauris,” the directors secured the services of Albani, who sang admirably and made a very successful substitute.

**SOMEWHAT PREVIOUS.**—A rather singular engagement is the one just made by the Berlin Royal Opera House, whose new director, chosen by General Intendant Count von Hochberg to replace the dismissed Baron von Strantz, is Stage Manager Tetzlaff, of Vienna. As Tetzlaff cannot leave Vienna before the spring of 1891 without losing his rights to a pension, the engagement has been concluded by the Berlin Opera House intendant two years and a half before it is going into effect, which is certainly a rather unique proceeding.

**A TERRIBLE TALE.**—A clever story is going the rounds apropos of Rosenthal and at the expense of a newspaper editor. Somebody spoke to the latter of the former and asked him to publish an article on the little giant of the keyboard. The editor replied that he had not heard the pianist, but certainly did not like his songs. He had listened to several at Dockstader’s and thought they were rather ordinary in style, good enough for a musical show, but not what he expected from a celebrated virtuoso. His taste may have been good, but his memory was certainly at fault. Our informant merely moaned to him, “You probably mean Rosenfeld, not Rosenthal,” and fled the premises. Si non è vero trovato.

**EMILY SPADER.**—The cable brought tidings a few days ago of the successful appearance at the Crystal Palace, in London, of a young songstress from Brooklyn, who was chosen to assume Mrs. Nordica’s part in Sir Arthur Sullivan’s “Golden Legend.” The name of the débütante—carefully misspelled in the dispatch referred to—is Emily Spader, and she has been studying in Europe for the last two years. In 1881, or thereabouts, Miss Spader was the soprano in the late Dr. Chapin’s church, and afterward she was heard—a matter of some difficulty at times—in concerts given by Mr. P. S. Gilmore and his band. In those days Miss Spader was possessed of a powerful and rather strident voice, that well directed endeavor may since have bettered.

**F. RUMMEL.**—The well-known pianist, Franz Rummel, gave on November 14 a piano recital in the Börsenhalle, Dresden. The principal numbers were:

Chromatic Fantasy and Fugue.....	Bach
Sonata, op. 57.....	Beethoven
Fantasia, op. 17.....	Schumann
“The Harmonious Blacksmith”.....	Händel
Impromptu, op. 29, No. 1.....	
Nocturne, op. 62, No. 2.....	
Value, op. 42.....	Chopin
Berceuse, op. 57.....	
Intermezzo Scherzoso, op. 21, No. 9.....	Von Bülow
Song Without Words, op. 2, No. 3.....	Tschaikowsky
Scherzo from op. 35.....	Jadassohn
Nocturne, op. 17.....	Brassens
Caprice Poétique and Polonaise, No. 2.....	Liszt

The German critics describe the performance of the complex Bach number, with its technical difficulties, as admirable for clearness and repose, while the Liszt and Chopin numbers displayed the remarkable originality and individuality of the artist, the four Chopin pieces being given with the utmost delicacy and feeling, now dreamily sentimental, now wildly bacchanal. He exhibited all through a brilliant, infallible technic, exquisite taste and an intellectual conception of each work. Rummel used a Steinway piano.

**ELSON.**—Mr. Louis C. Elson is to lecture in Fauntleroy Hall, Boston, this (Wednesday evening) on “The History of English Folksong,” with illustrations.

**MISS HALL.**—Miss Marguerite Hall, the American mezzo soprano, who has made such a success in London, is to give a concert in Chickering Hall, Boston, on the evening of December 15 and another on the afternoon of January 8. Excellent musical talent will assist.

**SARASATE.**—Sarasate has successfully been giving concerts in Switzerland.

**BOEKELMAN.**—Mr. Bernardus Boekelman, the pianist, sails next Saturday on the steamer Bretagne, on a flying visit to see his family, who are abroad, and also to stop briefly in Paris,

Amsterdam, Leipsic and Berlin, and staying eight days at Mentone. Mr. Boekelman will return the second week in January.

**BOTTESINI AND ROSENTHAL.**—The London “Figaro,” of November 24, contains the following two items: The offer made by Mr. Vert to Mr. Bottesini for a hundred concerts was not for this country, but for the United States, but owing to a difference of opinion as to terms the contract has not yet been signed. The Viennese pianist, Mr. Moriz Rosenthal, who is giving recitals in America, will appear in London under high patronage next season.

## The New York Philharmonic Club Concert.

THE New York Philharmonic Club gave its first concert at Chickering Hall on Tuesday evening of last week, and it was a well attended and in spots an enjoyable affair. A new quartet for strings by Joseph Rheinberger was first played, and did not prove itself interesting or melodious, savoring strongly of the musical workshop and being utterly devoid of spontaneity, the adagio only being less labored than its fellow movements. Another novelty was a romanza and scherzo, written for the club by Dudley Buck, which, while it will not materially add to his fame as a composer, is sufficiently pretty and pleasing to warrant notice. Decidedly the musical treat of the evening was the performance of Hummel’s grand septet for piano, flute, oboe, horn, viola, violoncello and bass, which was played by Messrs. Hoffmann, four members of the club, Joseph Eller, oboe, and Carl Piepers, horn.

This septet is always welcome, as its bright, sparkling themes—one in particular savoring strongly of the last movement of Beethoven’s “Kreutzer” sonata—and spirited flow of music make it an eminent degree fit for concert performances. The ensemble was not all that could be desired, the piano being by far too prominent, although we have seldom heard Mr. Hoffmann play better, despite his want of variety in tone coloring. A young lady, Miss Louise Sturges, was by no means a desirable addition to the program, for she sang an aria by Gluck and two songs by Tschaikowsky and Godard in an utterly mechanical manner and with poor control of a mezzo soprano voice very thin in its upper register and cloudy in the lower. Mrs. Carl Martin contributed the accompaniments in an acceptable manner.

## HOME NEWS.

This afternoon at 3:30 Mr. W. J. Henderson will deliver his second lecture on the “History of Music” at the New York College of Music.

Mrs. Elena Corani has been engaged as instructor by the National Conservatory of Music. She is reported to have a splendid European reputation as an artiste.

The announcement is made that the Boston Symphony Orchestra, of which Mr. Wilhelm Gericke is conductor, is to give the first of its four concerts in this city on Tuesday evening, December 11.

An inaugural organ recital was given at the Church of the New Jerusalem of this city, November 13, by Frank Taft, organist. The instrument was manufactured by Reuben Midmer & Son, of Brooklyn. Mr. Taft also opened the organ at the Marcy Avenue Baptist Church, Brooklyn, last Thursday evening.

An erroneous idea has gotten abroad with regard to the amalgamation of the “Musurgia” and “Rubinstein” clubs with the “Metropolitan.” Each of these bodies is directed by William R. Chapman, and many of the voices belong to two of the organizations. They are, however, separate institutions, the “Musurgia” being composed of male voices only, the “Rubinstein” being a ladies’ club and the “Metropolitan” a chorus of mixed voices. Each of these three clubs gives a series of concerts during the winter, the Rubinstein three, the Musurgia three and the Metropolitan two. The dates of the Metropolitan are January 16 and May 14, 1889. The Rubinstein gives three concerts, December 13, 1888; February 21 and May 9, 1889. The Musurgia’s first concert will take place on Monday, December 10.—“Sun.”

Joseph Perry Holbrook, a well-known music compiler, of this city and Brooklyn, died on Friday night at his home, 1073 Bergen-st., Brooklyn, aged sixty-seven. He was born near Boston. While a young man he began to take an interest in musical matters, and opened a music store in Cleveland, Ohio. He returned to New York in 1861, and for twenty-four years was connected with the Home Life Insurance Company, a part of the time as its secretary. He was also at one time a member of the Sanitary Commission. He was a member of the First Presbyterian Church of Brooklyn, in whose affairs he took an active part. He was editor of “Songs of the Sanctuary,” a book largely used in Presbyterian and Congregational churches; assisted in the preparation of the Methodist Hymnal, and compiled “Worship and Songs,” “Quartet and Church Choir Part Songs” and other similar works. He was a director in the Philharmonic Society of Brooklyn, and was identified with other musical movements in that city. He leaves a widow, son and daughter.—“Times.”

—The winter term of the New England Conservatory has opened with very flattering prospects.

—A complimentary piano recital by Harrison M. Wild, assisted by Chas. A. Knorr, Jr., will be given December 11 at Weber Music Hall, Chicago, and an excellent program is promised.

—The Gounod Choral Society will give a concert at Chickering Hall on December 19, under the direction of W. E. Mulligan, organist of St. Leo's Church. The principal numbers of the program will be Gounod's St. Cecilia mass and Mozart's motet, "God be Merciful."

—A correspondent of a Boston paper, not especially religious, writing in favor of a better scheme of sacred music, declares that "it exists in heaven." Without wishing to be irreverent, we are bound to demand written evidence, vouched by unimpeachable witnesses.—Boston "Traveller."

—A conductor, excellent violinist, pianist and singing master, who is at present musical director of a prominent ladies' college, wishes a position as conductor or teacher in a large city. Address "Mozart," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—The program of the Young People's Popular Concert last Wednesday afternoon at Music Hall, Boston, consisted of the "Figaro" overture, Massenet's "Scènes Pittoresques," Händel's Largo and the Chopin E minor concerto, played by Moriz Rosenthal, who created a profound impression by his performance of the work.

—The Metropolitan Trio Club, composed of Reinhold L. Herman, piano; Max Bendix, violin; Victor Herbert, violoncello, announces a series of musical evenings at Steinway Hall on the following dates: Thursday, December 13; Monday, January 14, and Thursday, February 14. In each of the concerts a prominent vocal artist will appear.

—Mr. Boscoitz announces a series of lecture recitals to be given in Chickering Hall, Boston, Tuesday evenings, December 11, January 8 and January 22, at 8 o'clock. The subjects chosen are: 1, An evening with the spinet and harpsichord; 2, Chopin; and 3, Bach. To the student these recitals should be most valuable, as they are fully illustrated upon the spinet, harpsichord and piano.

—Thursday, November 15, the Galveston Music School, under the directorship of Prof. C. J. Groenwold, gave a concert which showed the excellent progress the school is making as an educational factor in music. The school has 170 pupils, with nine instructors teaching every branch of vocal and instrumental music, and the program given on this occasion reflects greatly on the taste and intelligence of the faculty.

—The artists, chorus and orchestra of the New American Opera Company gave a second concert at the Boston Theatre last Sunday evening under the direction of Gustav Hinrichs, manager and musical director. In addition to several concerted numbers the program included solo selections by Louise Natali and Adelaide Randall, sopranos; Clara Poole and Lizzie Macnichol, contraltos; Charles Bassett and William Castle, tenors; Alonzo Stoddard, baritone; and Frank Vetta, bass.

—The third of the orchestral matinées, Mr. J. H. Rosewald, director, of San Francisco, took place in Irving Hall, in that city, November 30. The program was as follows: "Torchlight Dance (No. 1)," Meyerbeer; a tenor solo from Mendelssohn's "St. Paul;" one movement from Rubinstein's D minor concerto, and a movement from Grieg's A minor concerto was played by Hugo Mansfeld, pianist; two vocal selections from Jensen and Mozart, and the "Marche Militaire," by Saint-Saëns, for orchestra. The fourth matinée will take place December 14.

—The following are the dates of Louis Maas' (the pianist) December trip: Painesville, Ohio, Monday, December 3; Oberlin, Ohio, Tuesday, December 4; Clinton, Ia., Wednesday, December 5; Northfield, Minn., Thursday, December 6; Minneapolis, Minn., Friday, December 7; St. Paul, Minn., Saturday, December 8; Minneapolis, Minn., Sunday, December 9; Milwaukee, Wis., Monday, December 10; Ann Arbor, Mich., Tuesday, December 11; Oneida, N. Y., Wednesday, December 12; Germantown, Pa., Monday, December 17; Philadelphia, Pa., Tuesday, December 18; Boston, Mass., Thursday, December 20.

—Manager Aronson has already made engagements to fill the vacancies which will be made in the Casino company next season by the withdrawal of Pauline Hall and Francis Wilson. He has secured Miss Lillian Russell to take the place of Miss Hall, and Fred. Leslie, of the London Gaiety Company, to fill Mr. Wilson's position as leading comedian. The price paid Miss Russell is said to be \$350 a week. Leslie is said to come even higher, his price being variously announced as \$450 and \$500 per week, but the actual figures are known only to the contracting parties; moreover they are nobody else's business.

—One of the most amusing and absurd things that can happen in a presumably musical community is the following letter received by the manager of the Boston Symphony concerts on Saturday last from popular man singer, usually heard in light opera. It reads: "I am informed you are the manager for Mr. Gericke, and I write to ask you to say to him that he must not use the title 'Barber of Bagdad' on his

program in future, as the title is mine by copyright, it being the name of a libretto written by me some seven years since and copyrighted by me. My title is 'The Barbers of Bagdad' (the plural), but the title used by Mr. Gericke comes under the head of 'colorable imitations,' and renders him liable for damages. I don't wish to put him or you to any trouble or annoyance, but I must defend my rights." There was, we believe, no attempt made by Cornelius to copyright the title of the opera, "The Barber of Bagdad," which was first produced in 1858.

—We just learn that, as Mr. Edmund C. Stanton's cumbersome duties as director of the Metropolitan Opera House absorb too much of his valuable time to allow of his managing any further concert engagements, he has made arrangements with Messrs. Steinway & Sons, the world renowned piano manufacturers, by which the latter will carry out the contract made with Moriz Rosenthal, the great pianist, who has so astounded our music loving public by his recent performances.

—Miss Ella G. King gave a piano recital in Rochester at the studio of her teacher, Edgar H. Sherwood, yesterday afternoon, at which the following program was rendered: Sonata, op. 13..... Beethoven

Vocal, "A Golden Rose" (new)..... Edgar H. Sherwood  
"When I Dream of Thee".....

Mrs. O. S. Adams.

"Marche Funèbre"..... Chopin  
Valse, C sharp minor.....

Miss King.

"Whims"..... Schumann

"Menuet"..... Grieg

Miss King.

Vocal, "A Violet in Her Lovely Hair"..... John B. Campbell

"Night Song"..... Mrs. O. S. Adams.

"Nun and Fountain," nocturne..... Edgar H. Sherwood

"Grand Menuet"..... Miss King.

Miss King.

Miss King was the recipient of many well deserved compliments for her playing. She has musical talent as well as industry and ambition, and interpreted in a highly creditable manner the difficult selections comprising her program. Mrs. Adams sang two of Mr. Sherwood's latest songs and two by J. B. Campbell, a rising American composer whose works are of a high order. Mrs. Adams brought out their beauties to the fullest extent by her fine voice, which she uses with admirable skill and artistic taste.—Rochester "Democrat and Chronicle."

## Communications.

### Cutting the Tendon.

PHILADELPHIA, NOV. 30, 1888.

Editors Musical Courier:

Apropos of the discussion between Messrs. O'Neill and Bonelli I desire to say that division of the accessory tendons is not at all a "barbarous" operation, nor need it cause any pain. Tendons have no tendency to re-unite after cutting, and if they did the new growth would lengthen them markedly and thus ensure the flexibility aimed at. Whilst musical taste is an inborn gift, its interpretation on any instrument demands mechanical skill and the latitude given the fingers instantaneously by the slight and scarless wound can only otherwise be attained, if ever, by years of laborious practice. I have never known erysipelas or other misadventure to follow the section, but without exception all my patients and musical friends for whom I have operated unite in saying that they never regret the acceptance of my advice as a musician or as their medical adviser.

Very sincerely yours,

W. R. D. BLACKWOOD, M. D.

### Violin Music.

Editors Musical Courier:

In a recent number of THE MUSICAL COURIER an article appeared lamenting the scarcity of good violin music. Permit me to call your attention to the compositions of the late Bernhard Molique, of Stuttgart.

I am certain that the American public know too little about them, and I am glad that your article gives me an opportunity of saying something of this fine violinist and composer.

Molique was for several years concert master of the New Philharmonic Society in London—I think from 1860 to his death.

During this time he frequently appeared as violin virtuoso, and performed his own concertos with the grand orchestra of the society. Those persons who had the good fortune to hear the magnificent concertos in A major and D minor will never forget the vigor and almost racy brilliance of the music and the performance.

Molique composed fifty-seven violin solos, thirteen of them with orchestral accompaniment, and six books of melodies for violin and piano, which are a beautiful library in themselves. I hope some of the great violin players of this country will cause this music to be more generally known.

His concertos are compositions of the very highest order, and require for their performance a finished artist.

Very respectfully, BALTIMOREAN.

[Our correspondent's desire will be gratified sooner than he expected, for, as we announced in last week's issue of THE MUSICAL COURIER, Mr. Max Bendix will

play Molique's concerto for the violin in A minor at the second concert of the Brooklyn Philharmonic Society.

—EDITORS MUSICAL COURIER.]

### Georgetown Orchestra.

WASHINGTON, D. C.

Editors Musical Courier:

Your musical (?) correspondent here, Mr. Ernest King, is a little unfortunate in using the word "inveigled" as applied to the subscribers to the Georgetown Orchestra concerts.

No doubt Dr. King meant well, especially since he has spent much time and energy this fall in soliciting subscriptions to his beloved "Choral Society," else I should say, "Physician, heal thyself." But the mantle of charity was never broad enough in our profession (and I hope never will be) to allow a thing of this kind to go unnoticed, and the musicians here have but one opinion about it.

He fails to see, too, that if the subscription list of "The Wagner" has fallen off on account, in part, of the withdrawal of Professor Kaspar, that that of the Georgetown society would increase for the same reason without "inveigling," since Professor Kaspar is its popular director.

Again, the hackneyed question of "popular programs" should hardly come from a musician. That the efforts of both the "Philharmonic" and "chamber music" societies were in the right direction no one doubts for a moment, and all true lovers of music would rather have the concerts off than to have poorer ones in their stead. We have too many of them now.

## Mr. Rowbotham Expresses Himself on Wagner.

BY EDWARD IRENAEUS STEVENSON.

ONE of the recent and memorable extraordinary specimens of the blatant anti-Wagnerianism to which a certain group of English musicians and critical writers on music give vent is an article entitled "The Wagner Bubble," by J. F. Rowbotham, contributed to the pages of the "Nineteenth Century." Mr. Rowbotham is a man of considerable musical erudition in some directions, and it is pitiful to see such a thick stratum of the densest unintelligence and prejudice side by side with discernment and cultivation and common sense as to other and less vitally important phases of musical art. Stringing together some of Mr. Rowbotham's dicta and comments offers these choice bits to the reader:

"The Wagner bubble has burst and music still remains."

"Like most aspirants at the beginning of a literary or artistic career, young Wagner found himself very far from hitting the exact style of writing which happened to be the vogue. He made several attempts to do so, but all alike resulted in a deplorable failure. Accordingly, instead of patiently curing his oddities and defects, he boldly threw down the gauntlet to his art with a sublime audacity and proclaimed that all else was wrong, and that what he wrote alone was right."

"It was only through a caprice of destiny that he was a musician."

"There was too much music in the operas, as he found it; he was anxious to pare down the poor art of sound to the smallest possible dimensions, and by throwing the principal stress on the acting, the poetry and the scenery, he could achieve his end."

"Music, after the severe shake it received from his attacks, is now following its old beaten path again, and deserves to have its course justified."

"Had he succeeded with his earlier \* \* \* operas we should never have heard a word of his so-called gospel. Each separate article of his doctrine seems to have owed its origin to some special instance of pique."

"When he was on the subject of Greek art he was on perfectly safe ground and not only could gather with impunity his misty facts, but could draw largely on his imagination without the fraud ever being detected. The latter occupation he has freely indulged in."

"The sorry figure he cuts in verse \* \* \* Such sorry stuff has seldom entered the human head as the metrical jargon which forms the librettos to his operas."

Mr. Rowbotham then quotes, not the German original or a proper translation thereof, but the very unsatisfactory English rendering of the Corders.

"Far from acknowledging the art of music to be the elaborate structure of metres and forms which we have described it, and which all the leaders of the art have agreed to accept, he reduces it entirely to a matter of empirical effect. There is no art with him."

"The ethics of Wagnerism are as dull and far fetched as the aesthetics, and lead to no more important results. The principal tenor of them is to prove the moral excellence of the various characters in the musical dramas. \* \* \* There is no greater tissue of paltry commonplaces in existence than the system of ethics (!) he has written to expound or defend their various actions."

"The bubble has at last burst, and in a few years' time, except perhaps the little opera of 'Lohengrin,' there will be no tongue left to call attention to the high and inflated pretensions which it has been the object of these pages to describe."

Mr. Rowbotham also declared that Wagner had no sufficient acquaintance with Schopenhauer; that he jumped at his artistic conclusions; that the true Wagnerian must be a semi-socialistic character, and much more precious stuff, heaven save the mark!

## OPERA IN GERMAN.

Season Opens at the Metropolitan Opera House.

WHEN Mr. Anton Seidl, baton in hand, made his first bow this season at the Metropolitan Opera House last Wednesday evening a brilliant spectacle greeted his eyes, for it was the opening night of the German opera and the wealth, beauty and brains of the metropolis were present to do justice to one of the most important musical events of the entire musical season.

Opening nights at our opera house are always imposing events, and this occasion was no exception to the rule, for an audience easily varying in splendid proportions and dazzling appearance with the much vaunted fashionable and artistic audiences of Paris, Berlin, Vienna or London was gathered together, and notabilities in the musical, literary, artistic, financial and fashionable world were as thick as the leaves at Vallombrosa.

The choice of "Les Huguenots" by Mr. Stanton for the opening of the season shows a generous disposition on his part to conciliate the anti-Wagnerian grumblers by giving them that for which they so persistently clamor, and, indeed, it was by no means an unwise selection, for the general gorgeousness of the opera readily adapts it for an initial performance, where, so to speak, the audience have not as yet settled down to serious listening. Later on in the season, when we have become hardened to the conventional in music, then Wagner's masterpieces will be as spring water to the thirsty elect. As it is now, Mr. Stanton, like a skillful host, has so prepared his operatic banquet as to gradually tempt the appetite with the progress of the meal, so that, finally, when the *pièces de résistance* do appear our musical palates will not be jaded. From that point of view, then, the beginning the season with the somewhat *passé* opera of Meyerbeer's was not such an error of judgment after all.

The Metropolitan Opera House has become a powerful factor in New York musical life, and by the general excellence of its work has put this city in a line as an actively competing rival of the Old World opera houses of Vienna, Berlin, Paris and London. Indeed, it may be truthfully said that the productions of the Wagner operas in New York city have no peer abroad, with the single exception, of course, of Bayreuth. All this has, as we have often said before, quickened the pulse of our musical life, and its benefits have been numerous and most appreciable.

The prospectus of the season, which has already been published in THE MUSICAL COURIER, holds forth the most flattering promises, which, if they are fulfilled, will make the operatic season of 1888-9 one of the most brilliant in the musical annals of New York. What with such operas as "Tannhäuser," "Lohengrin," "Meistersinger," "Tristan," "Rheingold" (for the first time), "Die Walküre," "Siegfried," "Götterdämmerung," "Les Huguenots," "L'Africaine," "Robert," "Le Prophète," "Alda," "Trovatore," "Queen of Sheba," "Merlin," "Faust," "Wilhelm Tell," "Triumphant of Säckingen," "Don Giovanni," "La Juive," "Le Roi d'Ys," of Lalo, "Masanuel," "Das Kalte Herz," of Brüll, and "Fidelio," and during the last two weeks of the season, from March 11 to March 23, the "Nibelungen Ring," in its entirety, and the re-engagement of Lilli Lehmann-Kalisch, we have a feast of music that only the most perverse person in the world could find fault with on the score of catholicity.

Meanwhile it is exceedingly gratifying to be enabled to state that during the entire opening week, from last Wednesday to this, the audiences have not diminished either in size or representativeness, and the financial prospects this season, therefore, are more auspicious than they have ever been so far during any of the four preceding seasons of opera in German in this city.

We heartily wish we could say the same for the strictly artistic aspect of the season, but we are in candor bound to state that with the initial performance of "Les Huguenots" last Wednesday night the company did not put their best foot forward. In fact the performance, taken as a whole, was anything but satisfactory. We may concede that there is in the new company for this season a great deal of real talent and vocal material, but most of the latter is already used up or abused. To begin with the prima donna of the *bel canto*, Miss Alma Fohström, who sang "The Queen," although she evidently learned how to sing and did quite some good coloratura work after she had overcome the nervousness incident upon her reappearance, has only full, good notes in the upper part of her voice, while her voice peters out in the middle and lower register. Mrs. Moran-Olden, a born contralto, with that beautiful and velvety quality in the lower register which distinguishes a good contralto, ought absolutely not to sing such parts as "Valentine," "Fidelio" and "Donna Anna." A voice having such exceptionally large and good registers as hers in chest and medium very rarely has an equally good quality in the head register, and as Moran-Olden only sings with chest and medium register (a habit which would ruin any female voice), it is painful to listen to her unartistic efforts to force the high notes, the result of this effort being harshness and occasional defective intonation. Mrs. Moran-Olden is, however, a good and highly dramatic actress. Miss Koschosa sang "The Page" with an agreeable and fresh soprano voice.

Coming now to the male "star" of the company, Mr. Pe-

rotti, it must be admitted that he has really a big and piercing voice, which, however, is entirely lacking in sympathetic quality. He indulges, moreover, in that terrible habit which Garcia called "mordre la voix." It is a wonder that there exist voices which can for years withstand such cruel straining. His declamation and especially vocalization are also decidedly poor. Mödlinger's "St. Bris" was not at all agreeable, his voice sounding dry and worn. Of Grienauer's "Nevers" we also expected more, especially in view of his reputation. Fischer's "Marcel" was as good an impersonation as we are accustomed to hear from this artist; he lacks, however, by nature the depth and heaviness of voice required by the part. On the whole, however, he was the only one in the cast with a noble and clear pronunciation.

The chorus were, like the orchestra, not in good form, and showed considerable need of better ensemble and more rehearsing. The *mise-en-scène*, however, was gorgeous and left little to be desired. "Les Huguenots" was repeated at the Saturday matinée.

On Friday night Wagner's exquisite and most poetic lyric drama, "Lohengrin," which never fails in attractiveness, drew the second large audience to the Metropolitan. Again a set of new artists appeared, Messrs. Alvary and Fischer being the only ones previously heard here. The former's "Lohengrin" has already been highly spoken of, although this last performance, just as little as any previous one, could not give the impression that he is a "heroic" tenor. He is as sympathetic and satisfying as possible in strictly lyrical rôles; why does he try to screw himself up therefore to things which are physically nearly impossible to him? That he uses nearly exclusively open vowels to produce more tone does not better things. Each trained ear could readily perceive the gradual tiring of his voice, and Mr. Alvary himself certainly knew and felt it, for a good many of his opening phrases he sang with rather timid and weak tone. His acting and conception, however, were exceedingly beautiful and highly artistic.

Miss Bettaque as "Elsa" was a genuine and great success, as indeed this entire "Lohengrin" performance was far superior to the opening night's representation of "Les Huguenots." Miss Bettaque is gifted with a real soprano voice of indeed somewhat limited power, but which she uses with exquisite art. She knows the wonderful secret of using the different registers of the female voice, and through this ability she produces a great many more *nuances* than can dozens of other singers. Her head tones, for instance, are simply delightful. From a histrionic point of view her impersonation of "Elsa" was both warm and thoughtful.

The "Ortrud" of Miss Reil was a failure and could not possibly please anybody. In the first place the lady is no contralto at all, but a mezzo soprano without a particle of sweetness or beauty in her vocal organ. Her delivery, moreover, was throughout unsatisfactory vocally, not to speak of her miserable pronunciation and vibrato. Lastly, Miss Reil cannot act "for sour apples."

The "Telramund" of Mr. Grienauer was somewhat provincial, but was far more enjoyable than his "Nevers." The "Herald" of Mr. Beck was good throughout, although he seemed a little careful of his higher notes. He pronounces clearly and distinctly. Mr. Fischer's "King Henry" was, as usual, worthy of that artist's reputation.

The chorus had many good moments, especially the soprano voices in the first act, who sang with pure intonation and good piano effect. In the male portion, however, there are some harsh and disagreeably penetrating voices. Mr. Walther Damrosch conducted "Lohengrin" for the first time here, and acquitted himself rather satisfactorily of his difficult task. He is improving, but as yet far from being a good conductor.

On Monday night of this week Rossini's last and most important work, "Wilhelm Tell," was given, and again a large audience and frequent enthusiastic applause were the order of the evening. The opera was presented with the following efficient cast:

"William Tell".....	Adolf Robinson
"Walter Fürst".....	Emil Fischer
"A Fisherman".....	Max Alvary
"Melchthal".....	Julius Beck
"Arnold," his son.....	Julius Perotti
"Leuthold".....	Alois Grienauer
"Mathilde," Imperial Princess.....	Alma Fohström
"Hedwig," "Tell's" wife.....	Hedwig Reil
"Gemmì," "Tell's" son.....	Felice Koschosa
"Gessler".....	Ludwig Mödlinger
"Rudolph".....	Albert Mittelhauser

The nervousness incident upon first appearances having somewhat worn off, Mr. Perotti, as well as Miss Fohström, were this time better enabled than during "The Huguenots" performance to do themselves justice, and it must be confessed that both showed to more advantage. Perotti's voice seemed stronger and more metallic, and he had it under better control. He always, however, sings to the gallery, and no stage trick is too common for him to avail himself of. Fohström's coloratura was good, except her trill, which is extremely faulty; her upper notes are good, but she has very little middle and no lower register.

Of the others, Miss Koschosa, Messrs. Fischer, Alvary and Mittelhauser were satisfactory in their respective parts, while Robinson is the same exaggerating and tremolating sung-out clown that he was last year, and Miss Reil was bad, as was not otherwise to be expected. Chorus and orchestra were but just acceptable, and Mr. Seidl conducted evidently neither with that carefulness nor with the enthusiasm he invariably

knows how to bestow on the scores of Wagner or others whom he prefers to Meyerbeer and Rossini. This, however, is not fair, and the results may be apt to hurt Seidl's reputation and position more than it can damage the dead composers' renown.

To-night "Fidelio" will be given, to be followed by a ballet *divertissement*, and Friday night Meyerbeer's "L'Africaine" will be brought out for the first time at the Metropolitan Opera House with a promised gorgeous *mise-en-scène*.

## Washington Correspondence.

WASHINGTON, D. C., December 1, 1888.

A NEW organ built by Wilson S. Riley, of this city, for St. Paul's Lutheran Church was heard for the first time Friday, November 30. Professor Bischoff played several selections suitable for displaying the powers of the instrument, and Mr. Herndon Morsell and Mrs. Kate Scott Brooks sang songs. This was the only concert for the week. Beginning with next Tuesday there will be a concert nearly every night for two weeks.

Some members of the Georgetown Orchestra feel that the use of the word "invigiled" in this correspondence last week was, to say the least, injurious. Agreed. Friendly banter; no harm was meant. Professor Kaspar has, by a process of weeding out and careful selection of new material, placed the orchestra on a plane far above anything previously attained, and the work done is in every way worthy of the support received.

## Kingston Correspondence.

KINGSTON, N. Y., December 3.

T HIS staid and conservative old town is on the eve of a great musical excitement, which is rapidly spreading to the surrounding towns and counties. Such a musical awakening is without precedent here. It is occasioned by the progressive leaders of the Kingston Philharmonic Society, which was started last spring. The first annual festival of this organization will take place here next week, beginning on the 10th and closing on the 14th. Carl Zerrahn is the musical director. The society has a chorus of about two hundred and fifty voices, which has been under the direction of George F. Hulstander, of Boston, for some months past. This will be nearly doubled by other choral organizations and singers for the festival. There will be five concerts, including "The Creation" on Friday night, when Mrs. Fursch-Madi, Miss Oestrin, Myron W. Whitney and George J. Parker will be in the cast. Mrs. Fursch-Madi will also sing at the Thursday evening concert. Miss Marie Van and Miss Gertrude Edmonds will also appear in most of the concerts. Rafael Josephy will play on Wednesday night, among his numbers being Chopin's E minor concerto. The orchestra will be Blaisdell's, of Concord, N. H., and Boston. Among Miss Van's selections is a new setting of the delicate and beautiful "C'est mon ami," by Queen Marie Antoinette. Messrs. Whitney and Parker will also appear at the other concerts. Very attractive and interesting programs have been arranged. A good choral work is promised. Special excursion tickets will be issued by the various railroads and the affair is likely to prove the greatest musical event that has taken place along the Hudson in recent years.

## Chicago Correspondence.

CHICAGO, December 1, 1888.

MISS ANNA SMITH, assisted by a Norwegian male chorus of fifty voices, Mr. Seeboeck, pianist, and Mr. Fred. Hess, cellist, made her first appearance in America last Wednesday evening at Central Music Hall. Miss Smith is said to have a fine reputation abroad and her appearance here was looked forward to with considerable interest, and although not publicly heralded as a wonderful singer private hints were given which raised expectation to a high point. Her voice is a high soprano of pure quality, and her execution is certainly of a high order and flexible to a degree. Her numbers were Hummel's air and variations, "Air du Rossignol," by Massé, and polonaise "Mignon," by Ambroise Thomas. They were all beautifully sung and received merited applause and hearty encores. Mr. Hess played four numbers from Wagner, Popper, Rubinstein and Davidoff with a pure intonation and a facile technic. Mr. Seeboeck played a nocturne by Bruckner, a mazurka by Leschetizky, and three original compositions of his own. He is a favorite here, and by the publication of his compositions, which are soon to appear, he must be recognized not only as a pianist but a man of decided musical talent.

The first of the series of six musical recitals to be given by the American Conservatory of Music was an interesting piano recital by Mr. August Spanuth, the pianist, which took place at Weber Music Hall, Wednesday evening last, before a large and decidedly musical audience. The program was comprehensive and judiciously selected, and Mr. Spanuth proved himself a true artist by his broad and scholarly interpretations. He produced a large and musical tone, and his technic is ample for all requirements. The audience was quite demonstrative in its appreciation of the various numbers. The *Æolian Quartet*, a new organization, sang several numbers very pleasantly. The following was the program:

Suite, op. 1...	Eugen d'Albert
"Lacerita".....	H. von Billo
Capriccio (for the left hand alone).....	Rheinberger
"Nenia".....	Sparabati
"Poème d'Amour".....	Henselt
Vocal, "Matona, Lovely Maiden," madrigal of fifteenth century, by.....	Orlando Lassus
	<i>Æolian Quartet.</i>
Sonata, op. 57, Nos. 7 and 11.....	Beethoven
Nocturne.....	Mendelssohn
"The Nightingale".....	Vogrich
"Take, Oh Take, Those Lips Away".....	<i>Æolian Quartet.</i>
	Chopin
Studies, op. 25, Nos. 7 and 11.....	Spanuth
Impromptu.....	Schumann
Nachtstück.....	Brahms
Rhapsodie.....	Strauss-Tausig
Valse, "Mas lebt nur ein mal".....	

One of the finest concerts of the season was given Friday evening at the Apollo Club, under the direction of Mr. Tomlins. They had the assistance of Mr. Rafael Josephy, Miss Maud Powell and Mr. Clarence Eddy. Mr. Josephy's playing was artistic and was fully appreciated by the audience, as was also Miss Powell's violin solos. All went well, with the exception of the French horns being exceedingly flat in some of the chorus work.

The Redpath Lyceum gave a concert at Central Music Hall this afternoon. Mr. S. G. Pratt supplied the chorus work, which was fairly good, and Miss Emma Juch, Miss Hope Glenn, Mrs. Teresa Carreño and Mr. Leopold Lichtenberg sang and played to the great delight of an enthusiastic audience, nearly every number of a very long program being heartily encored. It is needless to say that they were all well deserving of the hearty applause which they received.

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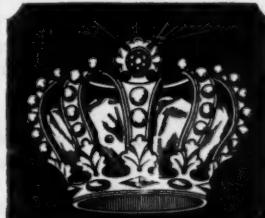
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### ADELINA PATTI AND CHARLES GOUNOD.

PARIS, December 1, 1888.

*Messrs. Steinway, New York:*

Maestro Gounod enthusiastic over your piano at rehearsal of "Romeo and Juliet," held at my hotel. He would like to know price of same. Answer paid.

ADELINA PATTI, Hotel Bristol.

NEW YORK, December 1, 1888.

*Adelina Patti, Hotel Bristol, Paris:*

Please cable number stamped on piano to Steinway, New York. Answer paid.

PARIS, December 2, 1888.

*Steinway, New York:*

Piano 59,951. Compliments.

ADELINA PATTI.

THE instrument proved to be a Steinway concert parlor grand; price was cabled over, at once accepted, and piano ordered by cable to be delivered to Maestro Charles Gounod, when no longer needed by Mrs. Patti.

The following cable dispatch explains itself:

AMSTERDAM, November 20, 1888.

*Steinway, Celebrated Piano Maker, New York:*

Wanted, extra good concert piano; cable if one you can especially recommend in stock at your European agents' or ready for shipment, New York. Cable prices grand and middle sizes.

EDIGUS, Consul General.

Messrs. Steinway & Sons also received a cable dispatch from their London house stating that Her Royal Highness the Princess of Wales had just personally purchased an additional Steinway parlor grand for her own use.

### A TRICK IN TOLEDO.

TOLEDO piano houses are suffering from a business trick of the Whitney & Currier Company, of that city, which must by all means be exposed. That company uses a card on which is printed a list of 51 piano concerns, some of which are not in existence, being the names merely of stencil pianos, and purporting to represent an official or unofficial list prepared by certain firms as a classification of pianos. The list shows three grades. Now, as a fact, there is no such list except the one prepared by the Whitney & Currier Company for their own business purposes. The list is now before us, and is made to suit the interests of that company. We find on it, for instance, the name of a piano called the Whitney & Currier piano. There are no such pianos except stencil pianos, made by someone and stenciled "Whitney & Currier." If such pianos are sold by Whitney & Currier as made by their company they are stencil fraud pianos. On the list we also find Christie pianos. There is no Christie piano made now. Also Billings piano. Billings failed some three years ago, and no Billings pianos have been made since. Newton & Co. is another name on the list. There is no such make. If a Newton piano is on sale it should be made known that it is a stencil piano.

However, outside of these stencil pianos, the list itself is an unworthy trick. Any dealer in Toledo or vicinity or anywhere, if he desires to transact business in such a degraded style, can get up a printed list of his own and meet Whitney & Currier on their own ground. We would never advocate such a step, and in order to prevent it we publish this statement to give the dealer an

opportunity to make proper use of it against the so-called classification list of Whitney & Currier. Some three or four years ago we called attention to this same thing and we were under the impression that Whitney & Currier had stopped the use of the list.

Competitors of Whitney & Currier would confer a favor upon the editors of THE MUSICAL COURIER by furnishing to us the names of parties who purchased pianos from Whitney & Currier on the strength of their false list. We have stopped many other nuisances in the trade and we can stop this also. All we need is some co-operation from Toledo houses. The piano business can be successfully conducted without humbug or nonsense.

### OF INTEREST TO THE MILLERS.

WE notice the following in the Canton (Ohio) "News-Democrat":

WAR IN PIANO BUSINESS.

#### THE FIRST-CLASS CHICKERING ENTERS THE FIELD.

During the past week there has been considerable of a stir in musical trade circles, the establishment of an agency for that world renowned piano, Chickering & Sons, in our midst, Mr. Mark Thomson being the lucky agent, and the engagement by Mr. Thomson of J. W. Beeler, an expert piano salesman of over fifteen years' experience, being the cause. The Chickering & Sons pianos are of world wide reputation. The greatest pianist this world ever saw, namely Franz Liszt, praises them in equivocal terms. There are also flattering testimonials from such eminent artists as Julia Rive King, Wm. H. Sherwood, Nellie Stevens, Richard Hofman, Amy Fay, Mrs. Fannie Bloomfield, Georg Heneschel and many others as to their superiority. Prof. Ed. S. Lind favorably known throughout our city as a thoroughly competent music teacher, has used a Henry F. Miller for a short time, but has ordered a Chickering & Sons parlor grand, Mr. Thomson taking the Miller in exchange.

It seemed to us that this item might be of interest to the Henry F. Miller & Sons Piano Company, of Boston, and we therefore print it for their observation.

### This is What They Say.

WE have received the following inquiry from one of our readers:

NEW HAVEN, Conn., November 28, 1888.

*Editors Musical Courier:*

Will you please give me the information whether there is such a manufacturer of pianos by name of Jacob Brothers in New York, and where is their place of business, and oblige a reader of your valuable paper.

Yours respectfully,

EUGENE D. MARTIN.

The card of Jacob Brothers, now before us, says that they manufacture pianos at 453 West Thirty-sixth-st. On the back of the card they say this:

Our pianos are not better than any or all others combined, but thousands of musicians, connoisseurs and families who are using them will testify that they are as good as the "best." We employ no foreign influence or never ending persuasion to sell our pianos, but make them the very best we can, and trust in their desirability to effect their own sale.

Anyone desiring to purchase a piano should call on us, test our magnificent instruments and inquire of some of our numerous former purchasers, when they will be amply satisfied that they can buy a first-class piano from us very much lower than elsewhere.

This seems rather vague. What "foreign influence" is necessary to sell American pianos in America we fail to comprehend. "Never ending persuasion" is the best kind of salesmanship, and that is the kind every piano manufacturer should seek—if he wants to sell his pianos. Messrs. Jacob Brothers do not rank among the large firms of piano manufacturers, and if our correspondent desires to purchase a Jacob Brothers piano it all depends upon the price.

### A Few Interviews.

WE reproduce from the Minneapolis "Tribune" three interviews with piano and organ men of that city. The first is with Mr. C. E. Dyer, of W. J. Dyer & Brother. He stated:

In our line business is fairly good, and we cannot complain. It may take a little harder work to sell goods than last year, but we have managed to keep up with the general volume of trade.

A. H. Castle & Co. were next interviewed, with this result: We find Minneapolis a music loving public. Our piano and organ sales have more than doubled each year since locating here.

M. A. Paulsin, of the Century Piano and Organ Company, replied as follows to the reporter:

We have had a big increase this year over last season, and, despite the dull election time, are now selling a large number of instruments.

—Antoine Choudens, the famous French music publisher, who made his fortune with "Faust" and "Carmen," died last Friday in Paris, aged 58.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

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Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

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# NEW ENGLAND PIANOS.

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# STERLING PIANOS.

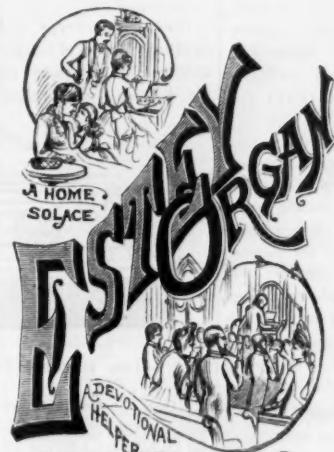
Uprights in Latest Styles and Beautiful Designs.

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EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

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NOW IN USE.

## The Genesis of the Piano.

A Story of Evolution Told in a Few Pictures and Comments.

By H. E. KREHBIEL.

THE first stringed instrument of music was undoubtedly the bow. The testimony of ancient poetical writers and sculptures and of modern savages agrees in suggesting this. Apollo was at once the Greek archer god and the god of music. Weapons antedate instruments of



FIG. 1.—GUITAR OF THE YAQUIMA INDIANS.

amusement. Every boy who has grown up where bows are a popular toy has amused himself by plucking the string and catching the faint sound given out by holding the bent wood against his ear or in his teeth. Here is a guitar of the Yaquima Indians. It is nothing but a bow with a tuning peg. In playing it the Indians hold it in their teeth, and while the right hand twangs the string the left is slipped along it to vary



FIG. 2.—N-KUNGU, OF THE AFRICAN ANGOLA COUNTRY.

the tones. At least half a dozen savage tribes in Africa use something like the bow for a musical instrument. The natives of the Angola country call theirs N-Kungu. Figure 2 is a picture of it.

It is a springy piece of wood bent by a string of twisted fibre. Near one end the string is drawn toward the wood by a second bit of fibre, and here a hollow gourd is fastened to act as a resonator and increase the sound.

Suppose the primeval savage, advancing in the scale of civilization, should grow tired of the few notes given by his musical bow, and conceive the idea of increasing their number; how would he be likely to go about it? Plainly by adding strings to his bow. A bow with more than one string is already a rudimentary harp. Here comes in the evidence of antique rock pictures, as witness Fig. 3, copied from a sculpture found in a burial vault of Memphis, the capital of Egypt 3,000 years before Christ.

The body of the instrument is shaped like a bow; the single string has given place to three strings; the gourd of the N-Kungu has developed into a sounding box. The mural paintings and sculptures of ancient Egypt discover many varieties of harps, some showing a marvelous degree of perfection; but, strange to say, even the largest and finest lacks the pole which completes the triangular form of the modern harp.

But harp strings are plucked, or twanged, while those of the piano, whose evolution we are hurriedly examining, are struck. The harp family gives us the principle of a stretched string as a medium of tone production. Having done its duty, it must take its dismissal. The oldest discovered representations of instruments whose strings are sounded by being struck are Assyrian. Fig. 4 is an ancient gentleman whom two years ago I found, walking in the British Museum, on a bas-relief supposed to be a representation of a triumphal procession in honor of Saos-du-Khin, whose reign began 667 years B. C. Though, like his compatriot in Fig. 5, he is pounding the strings of his instrument, I have classed it with the dulcimer family, while No. 5 is set down as a species of harp because of the arrangement of its strings, though they seem to be played upon as in Fig. 4. The upright bar in front seems to point the difference. The representation of the strings in No. 4 is assumed to be conventionalized by the artist; they were in all probability stretched over a box longitudinally, for it stands to reason that they could not curve over each other in the air as the picture shows. No Egyptian or Assyrian artist would permit the first

string to hide the others as a modern artist would if the law of perspective demanded it. In his theory it was essential that the fact be disclosed that the instrument had

to vibrating and determined the proportion of it which it was necessary should vibrate to produce the wished for note. Down to the sixteenth century, though the strings were multi-



FIG. 6.—PERSIAN SANTIR.

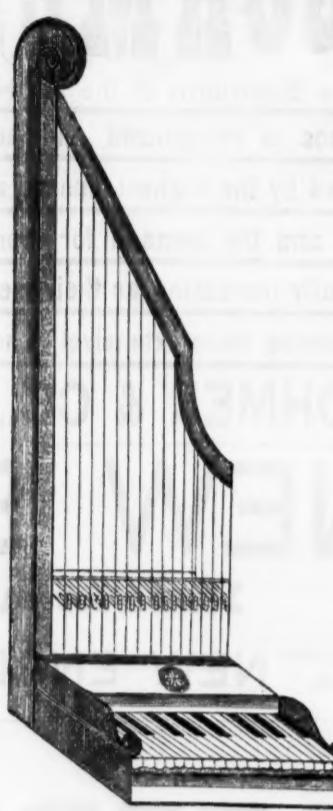


FIG. 9.—UPRIGHT, OR HARP SHAPED VIRGINAL.

ten strings. The reader will recall ancient pictures which show the same peculiarity. Fig. 5 is copied from a sculpture found in the ruins of Nineveh, and is much older than the time of Saos-du-Khin.

The true prototype of the piano among the semi-developed instruments of classic and early Christian times was the dulcimer, an instrument still popular in the Orient. Fig. 6 is the Persian form called santir. The Greeks called one

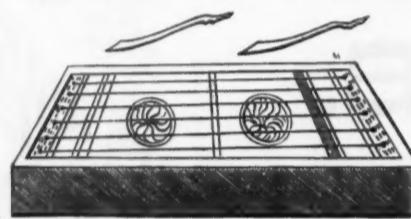


FIG. 7.—THE "HACKBRETT" (DULCIMER), SIXTEENTH CENTURY.

of their instruments of the dulcimer kind *psalterion*, whence was derived the psaltery of the English Bible. The Italians call it *dolcimelo*; the ruder Germans called it *hackbrett*, that is, hack board, chopping board, probably because of the motion of the player's hands in action. It is still an integral part of every Magyar band. Fig. 7 shows its form in the sixteenth century. When keys and hammer action are applied to the dulcimer you have the

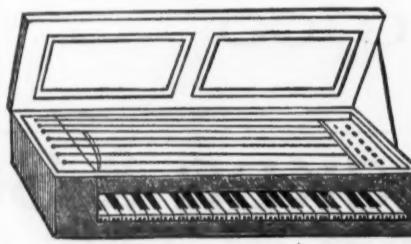


FIG. 8.—THE CLAVICHORD (SIXTEENTH CENTURY).

piano. Keys were borrowed from the ancient organs. This application took place in the eleventh century, but the instrument to which the records seem to show that keys were first applied was the monochord, which, as an instrument for studying the relation of tones to each other, is as old as Pythagoras, that is to say, the sixth century B. C. Guido d'Arezzo, the famous monk to whom we are indebted for our sol-fa syllables, is credited with having made this application; but it used to be the fashion to attribute pretty nearly every musical invention to him. Whether he really did this is not proved, but it is certain that he knew and used a monochord on which there were keys which lifted a bridge against the string from below, making the latter sound, and simultaneously dividing off the proportion of the string whose tone it was desired to hear. Multiply the strings of the monochord and increase the number of keys, and you have the clavichord (Fig. 8). In the clavichord, specimens of which may yet be seen (Mr. B. Boekelman has one), the key was only a lever, one end of which received the pressure of the finger, while the other, extending under the strings of the instrument, was armed with a bit of metal placed upright and at right angles with the string. The blow dealt by this lever and bit of metal (the latter called a "tangent") set the string

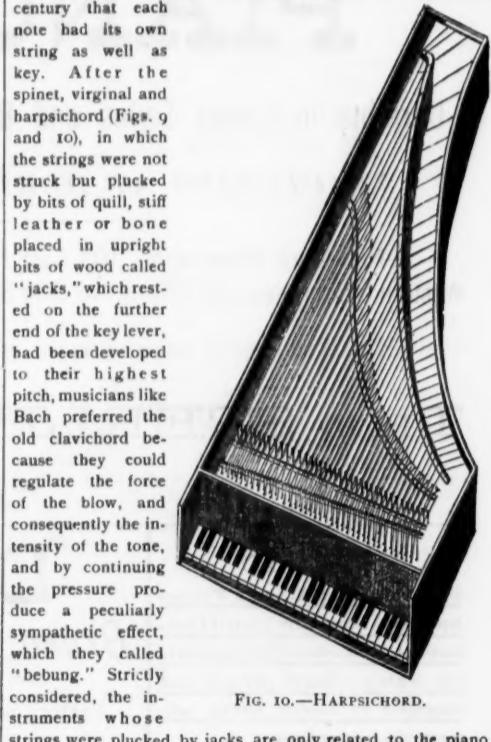


FIG. 10.—HARPSICHORD.

strings were plucked by jacks are only related to the piano because they have strings, sounding boards and keys. The true progenitor is the dulcimer, and it is significant that it was the playing of Pantaleon Hebenstreit, an artist on the



FIG. 11.—A SILBERMANN PIANO.

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*Grand, Square and Upright*

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A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWRENCE, 88 Warren Street, New York, will receive the recipe free of charge.

# C. A. GEROLD,

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# NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

## THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.



JACK HAYNES, 24 Union Square, New York.

dulcimer, that furnished the German inventor of the "hamerclavier," Schroeter, with the idea of applying hammer action to keyed instruments. This application was made independently by an Italian, Christofori (circa 1709); a Frenchman, Marins (1716), and a German, Schroeter (1721).

## CHICAGO.

### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, December 1, 1888.

A rule the city is not over and above lively, and those few establishments which have been doing very much business are only the exceptions proving the rule. This merely relates to the retail houses. The business done by the wholesale houses is very good indeed, and the manufacturing concerns are all busy. A visit to the piano manufacturers discloses the fact that they are truly short of finished stock, and are increasing their production as fast as good workmen can be procured, either by their coming here or by being educated. Good workmen would find no difficulty in securing plenty of work here, but they must be good ones of steady habits. We believe that this city will become a good point for the production of pianos, and we are constantly hearing rumors of new concerns which are considering the matter of starting. These rumors are not tangible, it is true, but where there is talk of such things there must be more or less foundation. It would not be a bad thing for those who are in business here to have competition a little stronger than they have it now. It would bring more dealers to Chicago, and nothing stands in the way, unless perhaps it may be a lack of skilled workmen and time will rectify that fault.

Messrs. Story & Clark have recently improved their "Monarch" organ. The instrument is a double manual C scale, with a powerful pedal bass. It also contains their celebrated Jumbo 'cello set of reeds and a Roman pipe set of reeds, which runs away up into an eighth octave. The pipe quality of tone in all the many different sets of reeds is remarkable. Messrs. Story & Clark are fully alive to the most modern requirements in their instruments, both in quality and beauty of design.

Mr. M. J. Chase, of the Chase Brothers Piano Company, of Grand Rapids, Mich., has started on an extensive business trip to California and intervening points.

Messrs. C. A. Smith & Co. and Messrs. Wm. H. Bush & Co. are both doing an excellent trade, their orders at the present time being beyond their ability to fill.

Mr. R. A. Roedisch, of Dixon, Ill., is reported to have made an assignment, with liabilities of \$2,400 and assets amounting to \$1,400.

Mr. C. C. Colby, of the Colby Piano Company, of Erie, Pa., was in town and made arrangements with Messrs. E. G. Newell & Co. to handle the Colby piano here. Messrs. Newell & Co., since their removal to their more favorably located ground floor warerooms, have been very successful, and much of their success is due to the ability of Mr. Theo. Pfafflin, who is without doubt one of Chicago's best salesmen.

Mr. J. H. Christie, representing Messrs. Baus & Co., is also in town, and it may be possible has arranged for a representation of the Baus piano here before these lines are written.

Messrs. Estey & Camp have an elegant stock on hand for the holidays—both Estey and Decker pianos, and a very large stock of Estey organs. A small grand in mahogany of Decker Brothers is a superb little instrument, beautifully made, elegantly finished, action and tone beyond cavil.

The Sterling Company have sent to Messrs. Steger & Co. two new Style A pianos, which for tone, action and cases show the Sterling Company to be as fully alive to the progress of the times as any concern in the country; indeed, it bothers one to keep track of the many improvements which this company are introducing. We hear now of a new Style C which they are about bringing out. Mr. Blake is ever ready to hear and to profit by suggestions. This is another reason for their success. Mr. Ackhoff is doing excellent work here for the house.

A new house, under the title of Messrs. Hinckley & Co., have opened a wareroom on the corner of Wabash-ave. and Van Buren-st., and are handling at the present time exclusively the Wegman & Henning pianos.

### Wegman & Co.

AUBURN, N. Y., December 3, 1888.

*The Musical Courier*, 25 East Fourteenth-st., New York City:

GENTLEMEN—The firm of Wegman & Henning has been this day dissolved by mutual agreement. Mr. C. H. Henning retires, and Mr. Warren Crocker, of Auburn, N. Y., has taken an equal interest with Mr. Henry Wegman. The management will remain with the latter, as heretofore.

Respectfully yours,

WEGMAN & CO.

—The Derby Silver Company and the Sterling Company are running overtime to fill orders, says the New Haven "News."

### Mr. Tremaine Speaks.

NEW YORK, December 1, 1888.

To the Editors of the *Musical Courier*:

DEAR SIRS—Some statements in the issue of "The American Musician" of December 1, which are entirely without foundation, may, if allowed to remain without correction, lead to an erroneous impression generally. Passing without notice the editor's opinion of the qualities of Mr. Gally's instruments and coming to questions of fact, he asserts that Mr. Gally introduced the principle of the pneumatic musical instrument. This is not true. Pneumatic instruments were patented in the United States and in Europe long before Mr. Gally ever made an application for a patent, and instruments were made and sold on that principle prior to Mr. Gally's doing so.

Neither the Munroe Organ Reed Company nor myself have made any effort to what he elegantly terms "scoop him in;" so far as either desire this he has long been "scooped" in. Mr. Gally has not cancelled his contract. I am of opinion that he cannot cancel it without good and sufficient reasons to some court having jurisdiction, as he will probably discover when he tries.

Respectfully yours, W. B. TREMAINE,  
President Munroe Organ Reed Company.

### Needed Improvements in Piano Making.

THE modern American piano, which is conceded on all sides to be the best in the world, is yet open to much improvement. The manufacture of square pianos has almost entirely ceased and the upright pianos have taken their place. This is a great improvement, because the upright system of stringing and the additional string give greater resonance and a more sustained singing quality of tone. The form of piano which gives, by all means, the best musical effects is the grand. "Baby," parlor and concert grands are to-day the only forms of the piano by which the pianist can obtain the best practical musical results for the labor of playing.

It would not be at all surprising to us if the smaller size grand pianos would eventually supersede the upright instruments, because they can be made nearly as cheap as the latter and would suit the demands of the more intelligent class of piano players. Here, then, is a chance for some enterprising piano firm to supply the much needed small grand piano at as low a price as possible. A fortune doubtless awaits the first firm in the field in this direction. The price could be fixed as low as that of a first-class style upright piano. The uprights could not help running the squares out of the market, as the effect gained from them was superior. Most makes of squares have begun to sound like tinkling harpsichords beside the uprights, and in a similar manner the grands will outdo the uprights.

\* \* \*

As every piano made is out of tune with the voice or the orchestra, on account of the tempered scale causing the "wolf" to stick out discordantly to the trained musician's ear, there is much need for a perfect scale piano, which will doubtless be evolved from the inventive mind of some American. C sharp is really a flatter note than D flat, yet on the piano they are sounded by the same set of strings, to the injury of perfectly vibrating tone. Of course this discrepancy is noticeable only by the trained musician; nevertheless, it is a weakness of the piano as a musical instrument. The voice and the orchestral instrument give forth the exact number of vibrations per second of each tone, but the piano gives only fractions thereof, except in the regulation pitch note, or the note in tune from which the scale is tempered. Therefore the piano as a musical instrument lacks in tone color, and is imperfect so far as the mathematically correct production of tone is concerned. Moreover, if the scale in pianos did not need to be tempered, they would be much easier tuned and much easier keep their tuning, inasmuch as the fractions of tone vibrations to which the strings are tuned very soon are displaced, thus throwing the whole instrument out of tune.

\* \* \*

Another defect in the piano is that, when the instrument gets out of tune, only a certain number of the sets of strings about the middle of the instrument need tuning, because they are most used. Successive use of these and successive tunings throw the strings and hammer heads thus used into a different quality of tone from the remaining strings of the instruments, and the complete scale becomes unpleasantly uneven. It would be better if only the sets of strings which need tuning would be tuned than all the sets of strings be gone over, but even then unevenness would be the result. As the uprights are easier put out of tune than the grands, here is another point in favor of the grand piano. We believe that the piano of the future will be a remarkably more perfect instrument than most of those made to-day. Several other points for improvement in piano making, which we have long and carefully thought over, we will leave for future issues.

GEORGE TWEEDY BULLING.

—O. Lestina has taken out a patent for a piano pedal, No. 302,737.

—Raymund Härtel, senior member of the celebrated Leipzig publishers, Breitkopf & Härtel, is dead, at the age of 78. He was born June 9, 1810.

### From Los Angeles.

STEEN & PLIMPTON, Wholesale and Retail Dealers in  
PIANOS AND ORGANS, Sheet Music and Music Books,  
231 South Spring-st., Los Angeles, Cal., November 22, 1888.

Editors of *The Musical Courier*:

THE Los Angeles Music Company, composed of S. M. Steen and W. T. Somes, had a dissolution by mutual consent, each one running his own business now. I am located at 231 South Spring-st., with good prospects for a good winter trade. You will please change the address of the COURIER from Los Angeles Music Company to S. M. Steen, at 231 South Spring-st., and oblige.

Business is improving slowly and a better feeling prevails among business men generally in this country. Hope for a good business this winter. Truly, S. M. STEEN.

### The Piano.

JOHN N. CRAWFORD contributed the following lately to the Philadelphia "Evening Herald":

Of all musical instruments the piano is the most popular and has done the most for the diffusion of musical taste and musical knowledge. It is at hand for every emergency of social life. Do you wish to dance? There is the band ready, requiring but a single performer. Do you wish to sing? The best of accompaniments awaits you. Do you wish to commune with the great masters of the divine art? There is the instrument by which you can interpret the masterpieces of Mozart and Mendelssohn, Beethoven and Schubert, Weber and Chopin. One of the fortunate ladies who did not give up her piano playing as soon as she was married once said: "I have probably had my full share of trouble in this world, but my piano keeps me happy."

This splendid creation of human ingenuity did not spring complete and perfect from the brain of an inventor. It is probably one of the best illustrations we have of the law of evolution in mechanics. It has a long line of illustrious ancestors. The twang of Diana's or of Apollo's bow suggested the first stringed instrument, and as soon as two or three strings were stretched across a bow to obtain variety of sound the harp was born.

Strings were added from time to time, but the harp was the highest development of the stringed instrument attained by the ancients.

The cithara was a development from the harp. This instrument was in the shape of a letter P, and had ten strings.

It took many centuries for musicians to get the idea of stretching the strings across an open box, but somewhere about the year 1200 this was thought of, and the dulcimer made its appearance, the strings being struck with hammers. For another hundred years these hammers were held in the hands of the player, and then a genius invented a keyboard, which, being struck by the fingers, moved the hammers.

This instrument was called a clavicytherium, or keyed cithara. This underwent some modifications and improvements from time to time. In Queen Elizabeth's time it was called a virginal, because the Virgin Queen made it her favorite instrument. Then it was called a spinet, because the hammers were covered with spines or quills, which struck or caught the strings or wires and produced the sound. From 1700 to 1800 it was much enlarged and improved, and called a harpsichord, and this was the instrument that Lady Washington, Mrs. Hamilton and the fine ladies of our Revolutionary times played on. Händel composed his great oratorio on a harpsichord, though the music was little better than a scratch with a sound on the end of it. The idea of these instruments seems to have been that the strings must be struck or picked as the fingers would act. The ends of the lever raised by the keys were covered with quills, which struck or lifted the wires from below. In 1710 Bartolomeo Cristofoli, an Italian, invented a key or keyboard, such as we have now substantially, which caused hammers to strike the wires from above, and thus developed the piano. The name pianoforte (soft, loud) was given to it, because, unlike the harpsichord, it was capable of producing soft or loud tones at the will of the player.

### Removal.

THE Emerson Piano Company have removed to their new and spacious warerooms, No. 174 Tremont-st., where they will have on exhibition a full assortment of their fine upright pianos, which friends and the public are respectfully invited to examine. The proprietors feel assured that musical people will find in these instruments a high degree of excellence in all the essential qualities of a thoroughly good piano. Attention is especially called to the now rather celebrated "Emerson Style 14," which competent and disinterested judges have pronounced one of the most perfect upright scales yet made. In addition to their fine musical qualities, these pianos will be found very attractive in their externals, many of the cases being in fancy mahogany, walnut, antique oak and Spanish cedar. Should a thorough examination of these instruments establish the fact that a handsome, well made and fine toned piano can be furnished at a moderate price, the public will be the gainer as well as the undersigned.

Respectfully,  
P. H. POWERS,  
O. A. KIMBALL,  
JOSEPH GRAMER,  
Proprietors of the Emerson Piano Company.  
BOSTON, November 20, 1888.

—L. Soule's piano and organ business is in the warerooms of H. M. Thompson. Mr. Thompson is not the successor of Mr. Soule. This is a necessary correction of a trade note.

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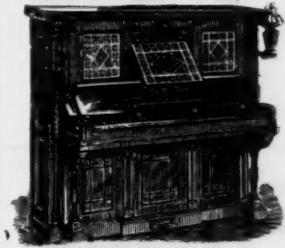


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